

Public Domain Songs

Part V

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Songlist is available for downloading from <https://github.com/lfinston/Songlist>.

Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

Table of Contents

Chord Symbols Explained	1
1. Tea for Two	2
2. Tico Tico no Fuba	7
3. You Made Me Love You	12
Index	16
Copying	17

Chord Symbols Explained

C ^o	C alone, i.e., not a chord (C)
C	C major (C-E-G)
C ₄	C suspended 4 th (C-F-G)
C _{4- 3}	C suspended 4 th resolving to 3 rd (C-F-G – C-E-G)
C ₄₋ C ₃	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
C ⁶	C sixth (C-E-G-A)
C ₉	C add ninth (C-E-G-D)
C ₉ ⁶	C six-nine (C-E-G-A-D)
C _ø	C major without 5 th (C-E)
C [△]	C major 7 th (C-E-G-B)
C ₉ [△]	C major 7 th with added 9 th (C-E-G-B-D)
C ⁺	C augmented (C-E-G♯)
C ⁷	C dominant 7 th (C-E-G-B♭)
C ⁹	C dominant 9 th (C-E-G-B♭-D)
C ¹¹	C dominant 11 th (C-F-G-B♭-D)
C ¹³	C dominant 13 th (C-E-G-B♭-D-A)
C _{b9} ⁷	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C ⁷⁺	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
C _ø ⁹	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C ⁹⁺	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm [△]	C minor with major 7 th (C-E♭-G-B)
C [△]	C major 7 th (C-E-G-B)
Cm [△]	C minor with major 7 th (C-E♭-G-B)
C ^o	C diminished 7 th (C-E♭-G♭-B♭)
C ₇ ^o	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C ^ø	C half-diminished 7 th (C-E♭-G♭-B♭)

C
 me ① Eb7 Ten for Two Lead Sheet Eb7
 ② Eb7 ③ Ab/Eb Eb7
 I'm dis-con-tinued with

④ Ab/Eb ⑤ Ab/Eb Eb7
 home that are - rental no I have invented my

⑥ Ab(A) C7+ ⑦ Fm G7/C
 own. star-ling this place in a

⑧ Bm7 C7 ⑨ Fm7
 lover's oasis where life weary done in an-

⑩ Fm Ab7 ⑪ D^b Eb7/D^b
 - known. far from the cry of the

⑫ Ab/C ⑬ D^bm/F^b
 ci- ty — where flowers pret- ty — covers the ~~the~~

00 years of pop. music 1920s, Vol. 1, p. 250 Youman / Caesar
 Original blue

14 C Bb7 Tea for Two Lead Sheet
15 Ab/Eb Eb7

stream. Co-my to ride in, to

16 Ab/Eb Eb7 17 Ab/Eb

live ride by ride in, don't let it abide in my

18 Ab Eb7/D6 E7/D F7/Eb 19

dream.

19 Bbm7 Eb7 20 Bbm7 Eb7

Picture you up - on my knee just

21 AbD Ab6 22 AbD

tea for two and two for tea; just

23 Bbm7 Eb7 24 Bbm7 Eb7

me for you and you for me a -

Original Blue

3 C
 25 *Tea for Two*
 26 *alone.*

27 Dm⁷ G⁷ 28 Dm⁷ G⁷
No-bo-dy near me to see me or hear me, no

29 C^Δ C⁶ 30 C^Δ C⁶
friend or ne-la-tion on weekend vacation, we

31 Dm⁷ G⁷ 32 Dm⁷ G⁷ G⁷⁺
won't have it known, dear, that we own a tel-e-

33 C E^{b7} 34 B^bm⁷ E^{b7}
- phone, dear, Day will break and

36 B^bm⁷ E^{b7} 37 A^bΔ A^b6
you'll a-wake and start to bake a

④ C
 ③8 *Tea for Two*
 AbΔ Ab6 (39) Bbm7 Eb7
 sugar cake for me to take for

④0 Bbm7 Eb7 (41) CΦ (42) F7
 all the boy to see.

④3 Bbm Φ (44) F7
 we will raise a family, a

④5 Eb° (46) Dbm
 boy for you, a girl for me. Oh,

④7 Ab EbΔ+ (48) EbM Eb7
 can't you see how happy we would

④9 1. Ab Fm6 (50) Eb E7 F7
 be.

$$Eb\Delta = Eb G B D^b = G^b \#5$$

5

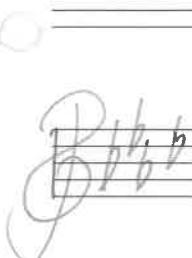
51

Tea for Two

Eb7+ (52) Ab

2. A D^b |

be.



Original blue



① C
 Two Two no Tuba Lead Sheet
 ② Am

Original blue

Handwritten musical score for "Hallelujah" by Leonard Cohen. The score includes lyrics "Hallelujah" and "I was here", chords Am and Dm, and a key signature of B-flat major (two flats). The score is written on a single staff with a common time signature.

A handwritten musical score for guitar. Measure 15 starts with a bass clef, an 'F' key signature, and a 'B' chord. It then transitions to an 'Am' chord. Measure 16 begins with an 'E7' chord. The score consists of six strings and includes various note heads and rests.

Handwritten musical notation on a staff. The notation starts with a circled '17' above a B-flat treble clef, followed by a 'd' note. This is followed by a measure with a 'g' note, three eighth notes (b, b, b), and a vertical bar line. A circled '18' is above a 'C' note, followed by a measure with four eighth notes (c, c, c, c) and a vertical bar line.

A handwritten musical score on five-line staff paper. Measure 19 starts with a bass clef, a 'B' time signature, and a dotted half note. It continues with a quarter note, a dotted half note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note. Measure 20 begins with a bass clef, a 'C' time signature, and a dotted half note. It consists of a eighth note followed by a sixteenth note, a eighth note followed by a sixteenth note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note.

A handwritten musical score on five-line staff paper. Measure 21 starts with a bass clef, followed by a B-flat dynamic, a G note, a D note, a rest, and a sixteenth-note pattern. Measure 22 starts with a C dynamic, followed by a sixteenth-note pattern, a D note, a C note, a B-flat note, and a sixteenth-note pattern.

Handwritten musical notation on five-line staff. Measure 23 starts with a bass clef, followed by a Dm chord (three notes) and a sixteenth-note pattern (two groups of four). Measure 24 starts with a G7 chord (four notes) and a sixteenth-note pattern (two groups of four).

Original blue



„STAR“ - 12 Systeme Wz. ges. gesch.®

Tico Tico no Fuba head sheet

(3) C
 (25) G
 67 (26) C

(27) G
 67 (28) G
 67

(29) G
 C (30) F F#^o

(31) G
 C (32) Dm 67

to Coda φ 11. C

(33) G

(34) G 12. C (35) A

4

Tico Tico no Tuba

36 A6 A A6 A F#7

38 E7 E7 E7

39 E7₄ E7

40 E7 E7 E7^{B#°}

42 A6 A A A△

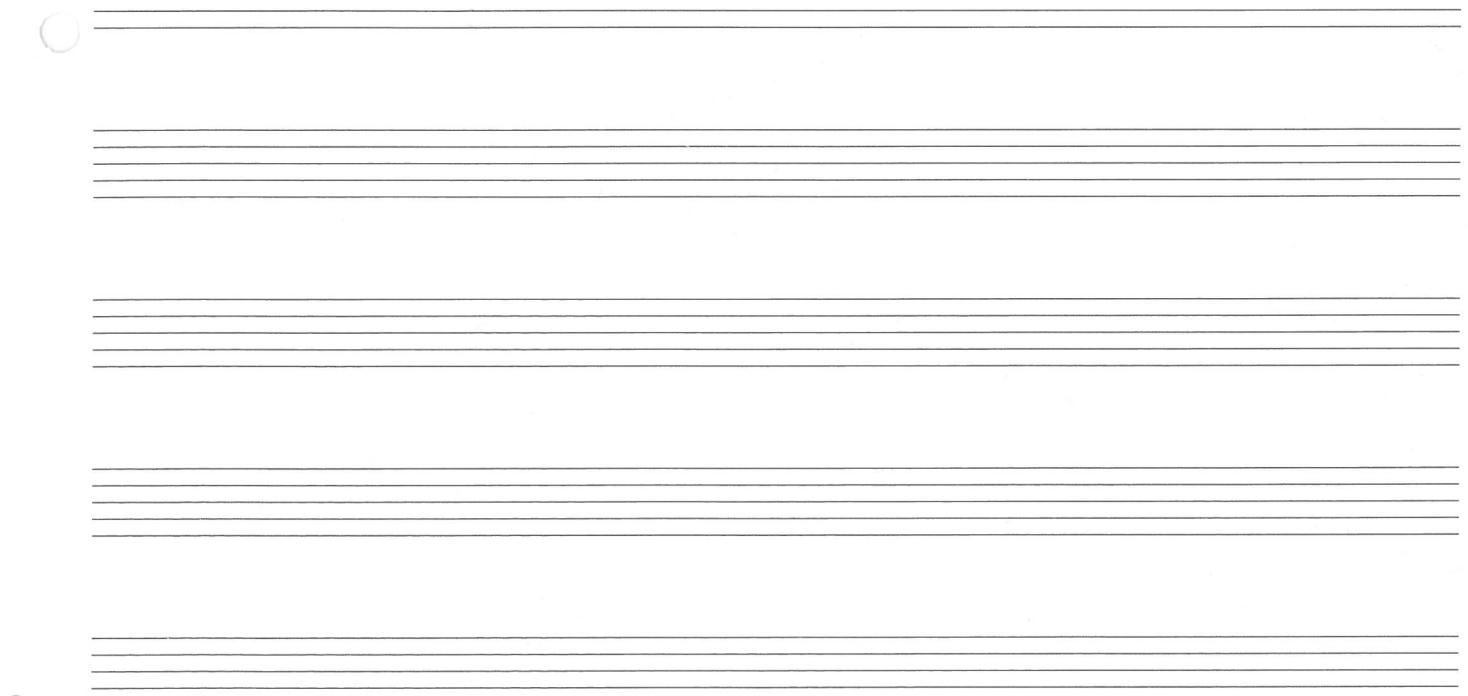
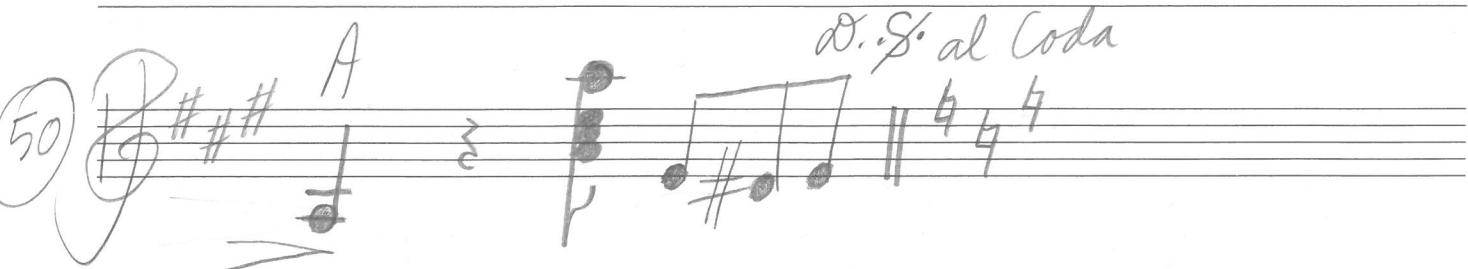
43 A A△

44 A6 A A6 A F#7

46 Bm D D#°

47 mp

Original blue



1

You made me love you Lead Sheet



2 2

you made me love you Lead Sheet

(15) E⁷ F⁷ E⁷ (16) Am Cm/Eb

(17) D⁷ F⁷/Eb Am/E F⁷ (18) D⁷/F# F⁷ Am Cm/Eb

(19) Bm D[#] A[#]/E D⁷/F# (20) G Dm7 G7 (21) C CΔ C6 *return*

(22) G/E D[#]/E[#] (23) Dm7 DΦ G7

(24) Dm7 DΦ G7 (25) G7 (26) Dm7 B C

(27) C (28)

3 2 you made me love you Lead Sheet

29 A7 Ab7 A7 30 A7 31 D7 Am7/E Fm7

32 D7 33 D7 34 D7

35 Dm7 G7 36 G7 37 C 38 C#

37 C C6 38 C/E E7 39 Dm7 D9 G7

40 Dm7 D9 G7 41 G7 42 Dm7 B7/D#

43 E7 44 E7

F 2 you made me love you
(45) A⁷ | (46) A⁷ A^{b7} lead sheet A⁷

(47) D⁷ | (48) D⁷ G[#] | D⁷/A | D⁷b5/A/b

(49) ~~C6/6~~ | G[#] | Am | (50) D⁷ G⁷ |

(51) ~~C~~ | Am | C/G | (52) ~~A° A^{b7} G⁷~~ |
(you. cur. inst.)

(53) ~~C~~ |
(you. cur. inst.)

(54) C |
(you. cur. inst.)



Index

Chord Symbols Explained	1
Tea for Two	2
Tico Tico no Fuba	7
You Made Me Love You	12

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